## SCHEDULE OF FEES PAYABLE FOR PLANS OR OTHER DRAWINGS INCIDENT TO THE SERVICES OF THE OFFICIAL REFEREES.—(See Table No. 9.)

| No. | Description of Plans and other Drawings of Buildings. | Extra First Rate. | First Rate. | Second Rate. | Third Rate. | Fourth Rate. |
|---|---|---|---|---|---|---|
| | *1. Taking and laying down Plans of Buildings.* | | | | | |
| 1 | For taking the dimensions and laying down a general or ground plan of a building, or any single section or elevation | 3 12 6 | 2 12 6 | 2 2 0 | 1 11 6 | 1 1 0 |
| 2 | For every additional plan of the same building | 1 11 6 | 1 5 0 | 1 1 0 | 0 15 0 | 0 10 6 |
| 3 | For every section or elevation in connection with and in addition to a general or ground-plan | 2 10 0 | 1 15 0 | 1 10 0 | 1 1 0 | 0 15 0 |
| | *2. Verifying Plans of Buildings.* | | | | | |
| 4 | For verifying the general or ground-plan of any building | 2 2 0 | 1 11 6 | 1 5 0 | 1 1 0 | 0 12 0 |
| 5 | For verifying any other plan, section, or elevation in connection with a plan | 1 1 0 | 0 15 0 | 0 12 6 | 0 10 6 | 0 8 0 |
| 6 | For verifying any section or elevation not in connection with a plan | 2 2 0 | 1 11 6 | 1 5 0 | 1 1 0 | 0 12 0 |
| | *3. Making Plans, &c.* | | | | | |
| 7 | For making any plan or other drawing of works required or permitted by the Official Referees | 1 1 0 | 0 15 0 | 0 10 6 | 0 7 6 | 0 5 0 |
| 8 | For every copy of any plan or other drawing of a building, if to the same scale | 0 10 6 | 0 10 6 | 0 7 6 | 0 5 0 | 0 3 6 |
| 9 | Ditto ditto if to any other than the same scale | 0 15 0 | 0 15 0 | 0 10 6 | 0 7 6 | 0 5 0 |
| | *4. Sites, &c.* | | | | | |
| 10 | For taking the dimensions and making a plan of any building-site connected with other buildings, if the area do not exceed 100 squares | .... | .... | .... | .... | 1 1 0 |
| 11 | For every additional 100 squares, or portion of a 100 squares | .... | .... | .... | .... | 0 7 0 |
| 12 | For surveying and plotting any proposed building-site or vacant ground, if not exceeding one acre | .... | .... | .... | .... | 1 1 0 |
| 13 | For surveying and plotting any proposed building-site or vacant ground, for every additional acre, or part of an acre | .... | .... | .... | .... | 0 7 0 |
| 14 | For making a copy of any plan of a building-site to the same scale | .... | .... | .... | .... | 0 7 6 |
| 15 | Ditto ditto to any other than the same scale | .... | .... | .... | .... | 0 10 6 |
| | *5. Verifying Sites, &c.* | | | | | |
| 16 | For verifying plans similar to item No. 10 | .... | .... | .... | .... | 0 15 0 |
| 17 | Ditto ditto No. 11 | .... | .... | .... | .... | 0 7 6 |
| 18 | Ditto ditto No. 12 | .... | .... | .... | .... | 0 15 0 |
| 19 | Ditto ditto No. 13 | .... | .... | .... | .... | 0 7 6 |
| | *6. Levelling, &c.* | | | | | |
| 20 | For measuring distances and taking levels, in connection with existing or proposed drainage:— If connected with any other plan of sites, either taken or verified by the office | .... | .... | .... | .... | 0 10 6 |
| | If independent of such plan | .... | .... | .... | .... | 1 1 0 |
| | *7. Examining Duplicate Plans.* | | | | | |
| 21 | For examining every plan or other drawing sent in duplicate | .... | .... | .... | .... | 0 2 6 |

## MR. COCKERELL'S SECOND LECTURE ON ARCHITECTURE.

On Thursday, the 16th instant, Professor Cockerell delivered the Second Lecture of his course on Architecture, at the Royal Academy. He proposed, in the present lecture, to give a general survey of sacred architecture, from which the greatest advantage was to be derived, in a careful consideration of its principles and details. These were to be regarded as applied to plan, section, elevation, and decoration. The subject of the succeeding lectures was one of the noblest which could occupy the mind of man. Political history was of comparatively small interest, and pictured, in the greater part, the evil passions of mankind. The ordinary occupations and disappointments of life aroused melancholy emotions, but in architecture, man found scope for his lofty aspirations and idealities, and for his physical energies. There he perceived that he had a soul: order, calculation, beauty, and immortality were opened to his contemplation, and he seemed to feel the power of extending his works beyond the bounds of nature, and of time. Architecture required the exercise of an intelligence such as presented itself to the mind of Shakespeare in the words of Hamlet:—"What a piece of work is man! How noble in reason! how infinite in faculties! in form and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god!"—Architecture invoked the display of physical prowess, which was the natural desire of man. Anaxagoras had asserted that the supremacy of man was owing rather to the powers of his hand, than to his head, and Sir Charles Bell had made the hand the subject of one of the Bridgwater Treatises. In the infancy of man, he contended with the forces of nature; he carved the rock, and reared the obelisk; in accumulating the masses in the pyramid, he emulated the works of Nature herself,—and, exulting in his acquired skill, exclaimed with the Babylonians:—"Go to, let us build a city and a tower, whose top may reach unto the heavens, and let us make us a name." And though we can afford to smile at such aimless labours, we must recollect that by them metallurgy, mechanics, and all the skill necessary in nobler works were first brought into practice. It was the natural sequence that in the age of Alexander and the Romans, art should be exerted in substantial benefits, and superior to the masses of Egypt, or to the delusion of beauty alone in Grecian architecture. Man at this period contended with the elements themselves. The ocean was curbed by his ports, and quays, and Pharos; marshes were drained; sewers, canals, aqueducts, and roads, displayed his mastery over Nature. Frontinus, whose work on aqueducts, written about the year 80, the professor had previously noticed, had a passage strongly illustrating the growth of this spirit. After giving an account of the nine aqueducts under his care, constructed at Rome at various periods, and amounting in length to about 142 miles, he said:—"With so many waters, and so many magnificent works necessary for their transport to this great city, will you compare the idle pyramids of Egypt, or even the inert works of the Greeks, however celebrated and glorious in history." In our day, architecture was contracted to absolute utilitarianism; all its powers being devoted to the perfection of the individual dwelling between party-walls, in which every citizen was in the enjoyment of luxuries and conveniences, unheard of in the days of the Pharaohs, the Medici, or the magnificent Louis the Fourteenth.

The professor now called the attention of the students to a number of plans of the most remarkable sacred edifices, constructed from the time of the Tabernacle in the Wilderness, to the Christian era. It might be considered that objects of daily practice should be illustrated; rather than what were of rare occurrence, and of such vast scale and costliness, but we should remember, that Vitruvius laid down, that the architect's studies should be pursued "maxime in aedibus Deorum, in quibus operum laudes et culpæ æternæ solent permanere."

In discussing the form and proportions of temples, we held in veneration those noblest motives of the heart, which we recognize alike in the Grecian, the Druid, the Hindoo, and the Christian temple, and so finely expressed in the Book of Psalms. In excavating the foundations of the temple at Ægina, the remains of burnt woods and bones were discovered, mixed, doubtless, with tears and aspirations as warm as those of David;—at Selinus, the steps of one of the temples were worn down almost to an inclined plane by the devout.

The temple of Jupiter Capitolinus, which formerly stood upon the Capitoline Hill, was then noticed at length, and the fact pointed out, that during many successive ages, and re-edifications, the original plan was strictly adhered to; a remarkable instance of the force of religious prejudice in an edifice having so many points of distinction from coeval works. It was remarked as a coincidence, that many of these large temples approach 180 feet in front, the building under notice being 200 feet by 185 feet.

The plan was the most important consideration in a building; it gave evidence of the use and purpose of the structure and was addressed to the understanding, whilst, the elevation addressed the eye. The arrangement of the plan, should in all cases have precedence, which was the reverse of the ordinary mode. The plan was made to fit an elevation previously designed, and much variety of effect, which the ever-changing considerations of purpose and convenience might have suggested, was lost. We were deficient in books on the ichnographic part of architecture, though we had many on the orthographic. Sacred architecture was not only an antiquarian study, but one of immediate application, as it was quite certain, that the architecture of the Greeks and Romans would be the architecture of the whole civilized world. From the time of the Tabernacle to that of the Temple of Venus and Rome, we were struck with the uniformity of the plan. The plan was in all cases determined by the ritual, as it must be in every age. Vitruvius, who had been in so much unmerited disgrace, had given us the plans of the ancient temples; his omission of the peribolus was, however, a very remarkable one. In examining the sections of ancient temples, we felt a difficulty as to the size of the opening in such as were hypæthral: Mr. Cockerell's own opinion was, that only a small portion was uncovered.

The Roman temples were covered by a large continuous vault. This a late traveller had considered to have been of wood; but whether it was of wood or pumice-stone, it would necessarily have to be extremely light. In the orthographic design, the use of large stones made an important feature. The mention of "great stones" in the Book of Kings, shews that the Hebrews employed them, and, in fact, their use embodied the fundamental principle of building down to the Christian era. Towards the decline of the empire, when the vast resources of ancient Rome were no longer available, smaller stones were employed. Vitruvius had given us much information on the proportions of the orders, and his obscure parts were being cleared up. There was no reason why we should not now make the axes of our columns incline towards the building in obedience to his rules: the effect of our buildings in pyramidal outline would be vastly improved. Steps were always considered an integral part of the order by the Greeks; the podium or continous pedestal, was perhaps necessary in Rome, and in street architecture generally. In the treatment of orders above orders, care should be taken that they should seem to grow one out of the other: in the portico of Buckingham-palace, a very bad effect resulted from the contrast between the rapid diminution of the Doric, and the more slender proportions of the Corinthian. The ornamental part of a building might be considered as general decoration, sculpture, and painting. We had heard much about the revival of polychromy, but he was of opinion, that although it might add great beauty to ancient buildings, which were seldom more than 60 or 80 feet in height, and which stood under a genial sky, the case was different in those which sometimes reached to several hundreds. The ornaments of ancient temples were all within the scope of the eye, and the smaller temples must often be considered as cabinet-works; the sculptor being a more important person than the architect, who only furnished the framework for his brother artist. The lines of the sculpture contrasted with the right lines of the architecture, to the improved effect of each. In the pediments, the sculpture often projected beyond the mouldings, breaking their lines; in the Parthenon, the horse's head hung over the cornice beneath. The effect of the figures in pediments was much improved by the smaller scale of those in the frieze. In concluding this section of his course, the professor paid a compliment to Mr. Pugin for the successful manner in which he had employed polychromy on the gate of Magdalen College, Oxford, which, he said, wanted only the effect of time to give it every thing to be desired.

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